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CINEMA PAPERS - DECEMBER 1936

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INSIGHTS

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Cryptically Acclaimed

MICHAEL HELMS visits the se of Peter Jackson's bizarre horror film, The Frighteners. PAGE 10



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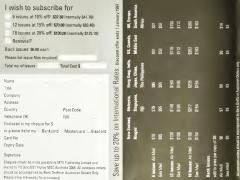
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FILM THE FRIGHTENERS, PETER JACKSON TALKS TO MICHAEL HELMS



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LEE ROBINSON

by Martha Ansara

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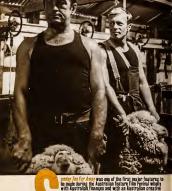






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strongest year for the Australian film industry yet. Again It seems that every year we are told how strong and successful Australian films are. Even last year, which was a fairly weak year for films - with some notable exceptions, of course - we were assured that the industry was powering ahead.

It is true that this year's films are remarkable in their diversity and manurity. This started with the success of *Shine* (Scott Hicks) at Sundance, *Love Serenade* (Shidey Barrett) at Cames, and *Love and Other Catastrophes* (Emma-Kate Crophan). The Melbourne International Film Festival screened half of the features nonimated for AFI Awards this year, as well as many of the documentaries and short films. And here is where Blood begins to babble, and court oversial comments start to

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CINIMA PAPAR - OCCI





Tim Hunter

CHERNA PAPERS - DICCORD 1911 - SPAA SUPPLEMENT

The Telecasts Begin



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AT THE MOVIE CONVENTION 1997



eReturn

promised re-introduction of raxpromised re-introduction of tax breaks will undoubtedly be the hot topic for the Australian film industry in the years ahead. The federal Coalition has already signalled a return to indirect subsidies - quite possibly something

along the lines of the old 10BA tax breaks, mere mention of which provokes mixed and heated feelings among Australian producers - and a phasing down of the Australian Film Finance Corporation

(FFC), presently the principal source of funding for Australian feature films.

With this article, Cinema Papers re-opens the topic of how best to apply subsidies to what has become a thriving and internationally-renowned filmmaking community. Cinema Papers welcomes responses and views on what is clearly the most vital issue presently facing the local production industry.1 CATHARINE MUNRO sets the scene.

The Assessment Film Finance Componence (FFC) The oppose bod down to two appropriate Disest

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[...] one of the

great concerns within the film industry is that bigger tax-breaks will produce bad films because

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John B. Murray discusses moral rights legislation

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Why Thelma Loves Marty

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"I think different themes

demand different kinds of storytelling?

Labe Years, Millere's previous files

Mary O'Shea examines Kathron Milland's multi-hund Parklands



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Films continued

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A New Conservatism

More than ever, the newly-titled Film Classification Board is reflecting an agenda of political correctness and conservative bureaucratic expediency. David A. Haines proestigates

mon. The more record grantples

take that have been appointed by the - pendent restreet or Board, in the

The question must he asked, however.

why the Film Consorship Board's prectices eppear to have changed so much over the nest couple of years that the guidelines have had to be re-written to reflect the greater conservatism of their decisions



The conblishment of the OFLC our.



become less a mat-

criteria have ter of community standards than of considering what questions might be raised in Parliament and at meetings

Ministers, or what Senator Harradine and the Sanate Committee might say.

of censorship

censorship

The Chief Censor save no, we will not be denied the

likes of Tarantino's work that the Ministers bave expressly stated that quality cinema

films are not intended to be covered by the stricter régime on film violence, that it will apply only

to a dozen or so videos. This is misleading double-speek. The guidelines refer to all films and videos equally.

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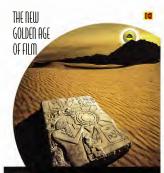
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